

S. F. MORRISH & SONS LTD.  
THE RIVER PRESS  
103 FISHERTON STREET  
SALISBURY



THE  
ROYAL. ACADEMY  
OF  
MUSIC  
  
MAGAZINE

No. 169

March 1958

# THE R.A.M. MAGAZINE

Incorporating the Official Record of the  
R.A.M. Club

Edited by S. H. LOVETT, F.R.A.M.

No. 169

March, 1958

## Contents

<i>Editorial Notes</i>	.. ..	2
<i>Concerts</i>	.. ..	3
<i>Review Week</i>	.. ..	4
<i>Professorial Staff</i>	.. ..	5
<i>Wieniawski Competition in Poland</i>		
<i>by Frederick Grinke</i>	.. ..	6
<i>Presentation to Mrs. Rawlins</i>	..	8
<i>R.A.M. Service at St. Marylebone Church</i>	.. ..	10
<i>The New "Student Clavier"</i>		
<i>by Barbara Kirkby Mason</i>	..	10
<i>Births, Marriage</i>	.. ..	12
<i>In Memoriam</i>	.. ..	12
<i>R.A.M. Club</i>		
<i>Alterations to Members' List</i>	..	18
<i>Annual General Meeting</i>	...	20
<i>Notes about Members</i>	.. ..	22
<i>New Publications</i>	.. ..	26

Royal Academy of Music, York Gate, Marylebone Road,  
London, N.W.1



## Editorial Notes

THE R.A.M. CLUB had a warm welcome for Dr. Armstrong as President in its seventieth year. The long line of distinguished musicians who have held that office includes all the Principals of that period. Dr. Armstrong has told us what importance he attaches to keeping alive and fostering social and communal activities within the Academy.

It will be remembered that Sir William McKie gave us a personal and biographical sketch in October, 1955, when we also published a portrait.

Sir Arthur Bliss told us, in his B.B.C. tribute to the late Eric Coates, that musical opinion on the Continent was that English Light Music had something that was all its own. We can agree without seeking here to define. The R.A.M. feels proud that an unbroken succession of its sons have so notably contributed in this genre. Their work will remain in evergreen memory.

Many tributes, from widely varying sources, have been paid to Eric Coates's apparently inexhaustible flow of melody. Wit, gaiety and fancy attracted millions from the days of his early successes such as *Stonecracker John* and *Tell me, where is fancy bred?* to the end of his life; his appeal was instantaneous and lasting. And to us it was the certainty of his craftsmanship, the integrity of his orchestral lay-out and the seeming ease by which the right note in the right place at the right moment on the right instrument was achieved which evoked our admiration. However fanciful his theme he never resorted to those orchestral distortions which seek to astonish and he was completely free from "isms" and current vogue. True to his training, his works bespoke the man. Many readers of his charming autobiography *Suite in Four Movements* felt that its warm sincerity brought him into friendship even though they had never met him.

We print on page 10 Barbara Kirkby Mason's account of Lecture-Recitals she has given on the *New Student Clavier*. Many teachers of the very young have felt that a smaller keyboard instrument with a subdued tone would be more suitable for practising in the earliest stages than a full size piano. The obvious reasons are more than ever apparent in these days of domestic constriction.

Bach's own preference for the Clavichord was largely because of its extreme sensitivity to the niceties of finger touch. Beethoven endorsed that opinion. This matter may be beyond the scope of the average child-beginner, but in some cases and in some degree it is possible to deal with it by example, thus showing the way to intelligent phrasing and significance.

## Concerts

CHAMBER CONCERT—October 31, 1957. Quartet in E flat "The Joke" for Two Violins, Viola and Cello, *Haydn* (Carmel Kaine, Alison Clements, Norris Bosworth, Peter Grümmer); Serenade in C for Violin, Viola and Cello, *E. von Dohnányi* (John Georgiadis, George Turnlund, Keith Harvey); Quintet in A for Clarinet, Two Violins, Viola and Cello, *Mozart* (Alan Hacker, Sydney Mann, David Roth, Norris Bosworth, David Edwards).

CHAMBER CONCERT—November 25, 1957. ELGAR PROGRAMME. Sonata in E minor for Violin and Piano (Miles Baster, Dale Bartlett); Quartet in E minor for Two Violins, Viola and Cello (Mary Macrow, Louis Ullmann, Norris Bosworth, David Edwards); Quintet in A minor for Piano, Two Violins, Viola and Cello (Anna Lightbown, Andrew McGee, Edwin Dodd, Irmeli Rawson, John Lowdell).



ORCHESTRAL CONCERT—November 26, 1957. Conducted by CLARENCE RAYBOULD. Symphony in B flat, *Haydn*; Rhapsody from "Dies Natalis" *Finzi* (Jennifer Tatam); Variations on a Rococo Theme for Cello and Orchestra, *Tchaikovsky* (Keith Harvey); Symphony VI, *Sibelius*.

SECOND ORCHESTRA—December 2, 1957. Conducted by MYERS FOGGIN. Overture, "Figaro" *Mozart*; Pavane, *Ravel*; Concerto in E flat for Clarinet and Orchestra (movt. II) *Weber* (Alan Hacker); Symphony VI (movt. IV) *Tchaikovsky*; Recit. and Aria "Ernani," Act I, *Verdi* (Maureen Jones); Concerto in C minor (movts. II, III) for Piano and Orchestra, *Saint-Saëns* (Diana Slattery); Symphony II (movt. I) *Brahms*.

CHORAL CONCERT—February 19. Conducted by FREDERIC JACKSON. "Serenade to Music" *R. Vaughan Williams* (Ursula Connor, Angela Jenkins, Soo Bee Lee, Maureen Jones, Gloria Jennings, Jean Evans, Gillian Wright, Diana Rees, Edward Darling, Martin Taylor, Richard McDiarmid, William Keely, David Bowman, Hugh Jones, Morgan Jones); "Belshazzar's Feast" *William Walton* (Jeffery Taylor).

REVIEW WEEK—Michaelmas Term, 1957. November 25, Principal's Introduction. *Nature and Pattern in Celtic Art* by Professor C. F. C. Hawkes, *Chamber Concert*; November 26, *Rehearsal of First Orchestra, Putting together an Opera* by John Gardner, Esq., *Orchestral Concert*; November 27, *The Wesleys: Evangelists and Musicians* by The Principal; November 28, *The British Political System* by R. B. McCallum, Esq., *Recital of Russian Songs* by Oda Slobodskaya and John Wills; November 29, *St. Paul's Cathedral* by The Very Revd. Dean W. R. Matthews, Concert arranged by R.A.M. *New Music Club*.

## Professorial Staff

RESIGNATIONS: Mr. Jack Brymer, HON. R.A.M.  
Mr. John Field, HON. R.A.M.

APPOINTMENTS: Miss Janet Craxton, A.R.A.M. (as Professor of Oboe).

Mr. Reginald Kell, F.R.A.M. (as Professor of Clarinet).

from Lent Term, 1958.

SIR WILLIAM MCKIE, M.V.O., Organist and Master of the Choristers of Westminster Abbey and President of the Royal College of Organists, has been elected a Fellow of the Royal College of Music and President-Elect of the Incorporated Society of Musicians.

Mr. NORMAN ALLIN was, at Stationers' Hall last October, the first recipient of a bequest made under the Will of the late J. Mewburn Levien. The Worshipful Company of Musicians, of which Mr. Levien was a member, administer the fund in memory of Sir Charles Santley "for the purpose of doing honour to distinguished singers, composers of vocal music and others concerned with the human voice."

The presentation took the form of inscribed silver plate.

MR. HAROLD CRAXTON spoke in *Music Magazine* on February 9 to honour the Centenary of the birth of Tobias Matthay. Irene Scharrer, also in the studio, spoke movingly of her old teacher and his methods. Dame Myra Hess, touring U.S.A., recorded there her tribute, which was included with other recordings by herself, Miss Scharrer and by Matthay himself, made on his seventy-fifth birthday.



The Henry Wieniawski Competition  
in Poland

by Frederick Grinke

The Committee of the Third International Henry Wieniawski Competition, held in Poznan last December invited me to attend as a guest and observer. I was of course delighted to accept. Forty-five candidates from fifteen different countries had qualified to take part in the competition and the international jury consisted of seventeen members.

The entire competition was a most stimulating and rewarding experience and one that I shall never forget.

The winner was Rosa Fajn, Russian. Second prize went to Sydney Harth, American and the third to Mark Komissarow, Russian. These three fine players were undoubtedly the most outstanding in the competition, and were very mature and experienced artists.

In the first stage nerves played havoc with many of the young candidates. Playing before such an international jury, to a large audience and surrounded by six microphones was a tremendous ordeal for any inexperienced performer. The majority of the finalists were experienced players, past the student stage. Although Rosa Fajn is twenty-eight, she is still studying with David Oistrakh. She told me that the Russian candidates had played their programmes through many times to large audiences and were criticized after every performance. I think that for future competitions it will be very necessary to give our young students every possible opportunity to play before audiences in order to test themselves.

Three British players reached the second stage and one of our former Academy students, Daphne Godson, reached the finals, sharing the eleventh prize with a Bulgarian. The three stages were

as follows—first unaccompanied music (Bach and Wieniawski); secondly an eighteenth-century Sonata, solos by Wieniawski and Szymanowski and a piece of the candidate's own choice; and finally, a concerto with orchestra by a Polish composer (Wieniawski, Bacewicz or Turski).

The competition itself was wonderfully organized and the traditional Polish hospitality quite overwhelming. We stayed in the finest hotels (jury, candidates and observers) and were even given pocket money! Everything possible was done for our comfort. There were many accompanists and interpreters provided, as well as nurses and a doctor in the hotel, and even three violin repairers in the hall! The hall itself was first class, most beautifully decorated and with excellent acoustics. It was packed for nearly every session and I was astonished at the large number of very young people listening. The music school was closed for the entire competition so that the candidates would have plenty of studios in which to practise.

In our hotel there were five Stradivarius Violins and a Guarnerius. David Oistrakh, Gioconda de Vito, Louis Persinger and Ayea Erduran (a Turkish candidate) all had Strads., and I was kindly given permission by the Principal to take the R.A.M. Maurin Strad. with me. The Guarnerius belonged to Max Rostal.

I would like to bring to the notice of students some of the points observed during the competition. The candidates with the finest techniques *always* kept their violins still and of course *never* played too fast! The best bow-arms were never too high or too low, and with great finger flexibility on the stick. Contrasting tone colours always made their effect, especially artistic diminuendos.

As an observer I enjoyed enormously meeting so many distinguished violinists from all over the world, and it was interesting to discuss the performances with so many teachers. I remember particularly discussions with Louis Persinger and with Ysaye's



son, Antoine. I also had a most interesting talk with Gioconda de Vito on our journey back to London.

For the students it was a real "fiddle holiday" Our own students made many friends all over the world, and of course thoroughly enjoyed themselves. Needless to say they heard many "recipes" for up and down bow staccato!

I was introduced to some new and very interesting Polish music, and hope to include some of it in my programmes. In return I was able to play some of our own English violin music over the radio.

In England we owe a debt of gratitude to Mrs. Andrews of the Polish Institute who organized the Preliminary Competition and did so very much to help and encourage our English candidates. The Wieniawski Competition Committee members were delighted with the interest shown in England and were particularly pleased and impressed with the financial help given by the R.A.M. to its own candidates. These international competitions are a great stimulus to all students of the violin and I would strongly encourage all our advanced students and young professionals to take advantage of such an invaluable experience.

### Presentation to Mrs. Rawlins

A representative gathering of professors, former professors, students and past students, assembled in the Duke's Hall on December 3 (by the kind invitation of the Principal, Dr. Thomas Armstrong) on the occasion of the retirement of Mrs. Rawlins, Lady Superintendent of the Royal Academy of Music for twenty-four years.

After tea, which was served so gracefully, as always on these occasions, by the Catering Staff of the Royal Academy, the Chairman of the Committee of Management (Major-General R. L. Bond, C.B., C.B.E., D.S.O., M.C., HON. F.R.A.M.) and the Principal both spoke most highly of the long, devoted and distinguished service which Mrs. Rawlins has given to the R.A.M. Dr. Armstrong then made a presentation, on behalf of all present and of the very many friends of the Academy who were unable to attend, to Mrs. Rawlins.

H.M.

Mrs. Rawlins writes:—

Mrs. Elly Rawlins sends her grateful thanks and best wishes to all who have so generously contributed towards her "Farewell Present". She now lives at "Thorncroft", 11, Thorne Park Road, Chelston, Torquay, Devon, and will be delighted to have news from the many friends made during her years as Lady Superintendent at the Royal Academy of Music.

Writing later (February 4) from a Nursing Home near Exeter, Mrs. Rawlins tells us that she has been ill and has had the misfortune to break her right leg. She reports "nicely on the mend . . . a blessing in disguise as I have to rest now!"

It is announced that Mrs. Beamish, B.A., A.R.C.M., is to succeed Mrs. Rawlins as Lady Superintendent at R.A.M.

### New Year Honours

C.B.E.—Clifford Curzon, F.R.A.M.



**Royal Academy of Music**  
**Service of Dedication and Thanksgiving**  
St. Marylebone Church, January 29

The Service was conducted by the Rector, The Revd. J. B. Harrington Evans who also preached the Sermon and the Lesson was read by the Revd. Peter Morgan. Opening with Thomas Ford's *Almighty God* as Introit and with Byrd's *Sing Joyfully* for Anthem, all the music typified what is best in church music tradition in England. Dr. Armstrong accompanied on the piano and played before and after the Service. Mr. Terence Lovett conducted the Anthems. Major-General Bond, Chairman of the Committee of Management attended.

An Introduction and a series of Intercessions and Thanksgivings gave very fitting emphasis to those aspirations and needs which are felt by all who are conscious of the spiritual values of music. This innovation may well inspire us all.

S.H.L.

**The New "Student Clavier"**  
(Reprinted by permission of the "Music Teacher")

When making a visit to the "Music Trade Exhibition" at Park Lane House, London, W.1, on August 30, I was very much interested to have a first opportunity to try the new "Student Clavier" and to assess its qualities. I would like to congratulate the makers on the originality of this instrument with its valuable possibilities for the future.

I felt a delightful response—almost a kind of magic in its touch: the timbre appears to reflect the needs of the period for each piece played.

For the charming and delicate style of Purcell, Couperin and Rameau, the sweet and intimate tone of the notes seemed to be the natural response to the works of these composers. It was easy to imagine that I had the keys of a Clavichord under my fingers.

In the *Fantasia in C minor* of Bach, it was possible to retain the rhythmic precision that can be produced by a Harpsichord and also to enjoy the warmer and more personal and persuasive quality of the tone of the modern Pianoforte.

It seemed more of an experiment to play a waltz of Chopin and a few bars of Schumann; but here the *cantabile* and velvety quality desired were easily obtainable.

Even the guitar effect of *Seguidillas* was a success although there was not quite enough "punch" for the Falla *Fire Dance*.

The listener is rewarded with an amount of tone both pleasing and adequate for a room of average size.

This instrument is of particular interest to musicians and students who need to work with a full-sized keyboard. The broad desk, which provides ample room for orchestral scores and which when laid flat, provides a comfortable desk for composing is also a thoughtful refinement.

This Student Clavier will surely be the means of enabling many would-be players to have an opportunity for music-making in the privacy of their homes, with the confidence of knowing that their efforts are not a source of annoyance to neighbours who still prefer to "turn knobs".

In the "Student Clavier" we have an original instrument in which the playing of a simple piece of music by a music-lover could bring a satisfaction comparable to that of a "fully-fledged" concert pianist performing on a full-sized grand piano.

I look forward to playing on the "Student Clavier" again during future Lecture-Recitals.

BARBARA KIRKBY MASON

**Clements Memorial Prize**

The Clements Memorial Prize for 1957 has been awarded by a jury consisting of Iain Hamilton, Humphrey Searle and Matyas Seiber to a string quartet by Michael Rose, a 23-year-old ex-student of the Royal Academy of Music.



### Births

SPRIGGS—On May 29, 1957, at Windsor, to Alicia (*née* Chislett) wife of Peter Spriggs, a son—Julian.

LANGRISH—On September 8, 1957, to Ruth (*née* Harte) and Vivian Langrish, a son—Ian Grenfell.

SPEECHLEY—On September 24, 1957, to Audrey E. Speechley (*née* Martin), a son—John Martin, brother for Susan.

BRITTEN—On September 28, 1957, to Betty (*née* Boys) wife of Eric J. Britten, a son—Peter Robert, brother for Daphne.

DAVISON—On December 18, 1957, at Purley, to Barbara (*née* Hildred) wife of Arthur Davison, a daughter—Lynne.

### Marriage

TAYLOR—POTTER—On November 30, 1957, at Dartford, Kent, James Guy Taylor to Heather Anne Potter, L.R.A.M.

### In Memoriam

#### Eric Francis Harrison Coates, F.R.A.M.

1886—1958

Born at Hucknall, Nottinghamshire, the son of a surgeon, Eric Coates entered the Academy in 1906. He studied under Lionel Tertis, Mr. Braithwaite and Frederick Corder, held the *Orchestral Scholarship*, 1907–8 and was awarded the *Charles Rube Prize*, 1907. He was elected A.R.A.M. in 1909 and F.R.A.M. in 1922.

Mr. Montague Phillips writes:—

My friendship with Eric Coates goes far back to the R.A.M. days in Tenterden Street where we were fellow students. He studied the Viola under Lionel Tertis and soon became an accom-

plished performer. Eventually he became leader of the Violas at the Promenade Concerts under Sir Henry Wood. It was at these concerts that some of his earlier light orchestral works were presented, and they proved so successful that he decided in 1918 to give up orchestral playing and henceforth devote his entire time to composition. Happily, this decision has turned out to have been a very wise one, for over these many years Eric Coates has contributed a large number of delightful light orchestral works of undoubted charm and gaiety, qualities of which we can never have too much. His output also includes many charming songs.

Although first and foremost a gifted melodist, craftsmanship and attractive orchestration is displayed in all his work. It seems hardly necessary to enumerate his various Marches, Suites, etc. Everyone knows the stirring *Knightsbridge* March, *The Fantasy—The Three Bears* and so on.

The spontaneous melodies of Eric Coates have deservedly gained wide popularity and reached the hearts of the people throughout the world.

Eric was a delightful companion, and he will be greatly missed by his wide circle of friends.

#### Alec Rowley, F.R.A.M.

1892—1958

Alec Rowley entered the R.A.M. in 1908 and studied under Dr. H. W. Richards, Edward Morton and Frederick Corder. He was *Maud Mary Gooch Scholar*, 1908–11 and *Henry Smart Scholar*, 1911–14. In 1914 he gained the *Oliveria Prescott* and *Charles Mortimer Prizes*. He was elected F.R.A.M. in 1934.



For many years he was organist of St. Alban's Church Teddington, where a high standard in music and in ritual was a long tradition.

His output in composition was considerable. In organ music, songs, choral work of all sorts and, particularly, in music for the young he had a distinctive *flair* for what was suitable, attractive and imaginative. His musical workmanship and taste were impeccable and his work on those lines will be widely appreciated for a long time.

Dr. Greenhouse Allt writes:—

With the passing of Alec Rowley the R.A.M. has lost a distinguished former student, and Trinity College of Music a Professor who, in his thirty-seven years of service, had won the affection of his colleagues and of many thousands of students and, through his sterling qualities, shy and unassuming though he was, had become Vice-Chairman of the College Corporation.

He constantly referred to his happy days as a student at the R.A.M., with many racy stories of Frederick Corder, H. W. Richards and Herbert Lake; and he always referred to the R.A.M. with obvious affection.

Although Rowley's name will certainly live as a composer for the young—probably no other composer in England at the present time has consistently provided so attractively for them—yet he will long be remembered by many generations of students for his skill and charm as a lecturer with his own delightful musical illustrations. "Standing room only" was normal at his lectures.

A Musician, a well loved, has gone from us.

## Roy Denbeigh Russell, M.C., A.R.A.M.

1893—1958

Roy Russell died on January 13, 1958.

He started his musical career as a Boy Chorister at Westminster Abbey, where in later years as an Old Chorister and also as a Gentleman of His Majesty's Chapels Royal, he took part in the Coronation of George VI but had to retire from that of Queen Elizabeth II, owing to the beginning of his illness.

He entered the Royal Academy of Music with the *George Mence Smith Scholarship* in the summer of 1914, where he studied singing under Frederick King. The Scholarship was held in abeyance during his Army service from 1914–1919, during which he was wounded and won the M.C.

He resumed his Scholarship in 1919. During the rest of his Studentship, he gained the *Parepa Rosa Gold Medal*, the *Mario, Rutson Memorial* and *Goldberg* prizes. He was elected A.R.A.M. in 1923. He finished his years at the R.A.M. as a Sub-Professor and then forsook teaching and the concert platform for the Musical Comedy stage, playing leading parts in the West End in such successes as *Victoria and her Hussar*, *Rose Marie*, *Tantivy Towers*, and straight plays, including *Bitter Harvest* and *The Hasty Heart*. His last appearance in the West End was in *Brigadoon*, after which he concentrated on films.

He rejoined the Royal Artillery as a Captain in June, 1939, retiring with the rank of Major in 1944.

## Tom Williams, F.R.A.M.

1902—1957

Tom Williams, the eminent Welsh baritone, studied at the R.A.M. from 1934 until 1938 under Maurice d'Oisly and Rosina



Buckman. He gained the *Robert Radford Memorial Prize* (1936), the *Fred Walker* and the *Mario Prize* (1937). He was elected A.R.A.M. in 1947 and F.R.A.M. in 1950.

He was from 1937 to 1945 principal baritone of Sadler's Wells Opera and also sang principal baritone parts at Covent Garden for some years. His versatility was shown by the fact that, undertaking such rôles as Elijah and that of the Angel in *Gerontius* at the Three Choirs' Festival, he had at one time forty operatic rôles in his repertory, while at the same time fulfilling concert engagements such as promenade concerts. Since his retirement he had lived at Ilfracombe.

## R.A.M. Club

Founded in 1889

For the promotion of friendly intercourse amongst  
past Students of the Royal Academy of Music

### President

Thomas Armstrong

### Past President

Herbert Withers

### Vice-Presidents

Barbirolli, Sir John,	Latham, Peter
Bowen, York	Regan, Leslie
Clive, Lt.-General Sir G. Sidney	Turner, Eva
G.C.V.O., K.C.B., C.M.G., D.S.O.	Waller, Percy
Craxton, Harold	Withers, Herbert
Goodson, Katharine	Read, Ernest, C.B.E.
Hess, Dame Myra, D.B.E.	

### Committee

Copperwheat, Miss Winifred	1955-1958	Cummings, Henry	1957-1960
Grant, Eric	"	Durrant, Dr. F. T.	"
Isaacs, Harry	"	Hubicki, Mrs. B.	"
Pritchard, Dr. A. J.	"	Russell, Gwen	"
Britton, Frank	1956-1959	Craxton, Harold ( <i>Chairman</i> )	
England, Leslie	"	Thiman, Eric ( <i>Hon. Treasurer</i> )	
Lockyer, James	"	Regan, Leslie ( <i>Hon. Secretary</i> )	
Smith, Lilian	"	Jonson, Guy ( <i>Asst. Hon. Secretary</i> )	

### Students' Sub-Committee

Bannister, Mary	Walker, Tony
Clapp, Helen	Waters, Angela
Dandekar, Benita	Horscroft, Alwyn ( <i>Chairman</i> )
March, David	Rees, Diana ( <i>Hon. Treasurer</i> )
Slattery, Diana	Woods, Valerie ( <i>Hon. Secretary</i> )

### Hon. Trustees

Dr. Thomas Armstrong  
Major-General R. L. Bond, C.B., C.B.E., D.S.O., M.C.  
Leslie Regan



## R.A.M. Club

### Alterations to List of Members

#### Town Members

Barlow, Sydney, Mill Hill School, Mill Hill Village, N.W.7 (*insert*).  
 Bishop, Mrs. D. Primrose, 65 Ormond Crescent, Hampton, Middx. (*change*).  
 Bowles, Anthony P., 102 Whitelands Avenue, Chorley Wood, Herts (*change*).  
 Coverdale, Nora, 107 Baker Street, Potters Bar, Middx. (*insert*).  
 Finburgh, Nina, 1 Buckingham Mansions, West End Lane, N.W.6 (*insert*).  
 Fisher, J. Richard, 93 Selborne Road, N.14 (*insert*).  
 Gilling, Lucy M., 240 Winchmore Hill Road, Winchmore Hill, N.21 (*change*).  
 Greive, Jean Mackenzie, 47 Blakehall Road, Carshalton Beeches, Surrey (*change*).  
 Gubbins, Jean, 14 Kingsley Avenue, Ealing, W.13 (*insert*).  
 Harrison, Mrs. W. A. (Audrey M. Hird), 5 Akehurst Street, Roehampton Village, S.W.15 (*change*).  
 Henney, Hilary, 138 Woodland Way, West Wickham, Kent (*insert*).  
 Hinton, Mrs. Katharine, 2 Ormonde Gate, Chelsea, S.W.3 (*insert*).  
 Jaynes, Mrs. Alban (Madeline Windsor), 315 Grove End Gardens, Grove End Road, N.W.8 (*change*).  
 Jaynes, Alban, 315 Grove End Gardens, Grove End Road, N.W.8 (*change*).  
 Lempfert, Marjorie, 53 Sterne Street, Shepherd's Bush Green, W.12 (*change*).  
 Lockyer, James T., 31 St. Lawrence Drive, Eastcote, Pinner, Middx. (*change*).  
 Petchey, Pamela, Bank House, 181 Stroud Green Road, N.4 (*insert*).  
 Piena, Helen (Mrs. R. S. Colquhoun), 13 Winterstoke Gardens, Mill Hill, N.W.7 (*change*).  
 Pocock, Ruth, 38 Woodstock Avenue, W. Ealing, W.13 (*insert*).  
 Rees-Davies, Mrs. J. (Barbara Lacey), 16 Shooters Hill Road, Blackheath, S.E.3 (*change*).  
 Rosedale, Mrs. A. Helen, "Number Four," 9 Pembridge Place, W.2 (*insert*).

Steinitz, Dr. Paul, 125 Thurlow Park Road, S.E.21 (*change*).  
 Stephenson, Eric, 52 Lagham Park, South Godstone, Surrey (*change*).  
 Stewart, Frances, 36 Glenloch Road, Hampstead, N.W.3 (*insert*).  
 Taylor, Joan A., 39 Connaught Road, New Malden, Surrey (*change*).  
 Townshend, Patricia, 69 The Drive, Beckenham, Kent (*insert*).  
 Wakeford, Marjory J., 73 Kingswood Road, Shortlands, Kent (*change*).  
 Willis, Annette, 427 Cockfosters Road, Hadley Wood, Herts (*insert*).  
 York, Norton B., 36 Lower Ham Road, Kingston, Surrey (*insert*).  
 Young, Muriel, 106 Shepherd's Lane, Dartford, Kent (*insert*).

#### Country Members

Morris, Mrs. Dorothy, 49 Exeter Gardens, Stamford, Lincs. (*change*).  
 Rust, John, Christ's Hospital, Horsham, Sussex (*change*).  
 Silverman, Miss Helen, 27 Moorfield Road, West Didsbury, Manchester, 20 (*change*).  
 George, Miss Wendy, 404 Upper Shoreham Road, Shoreham-by-Sea, Sussex (*insert*).  
 Wyeth, Miss Mgt. Valerie, Orchard Cottage, The Street, Walberton, nr. Arundel (*insert*).  
 Duckworth, Mr. H., 44 Ridge Lane, Nuneaton, Warwickshire (*insert*).  
 Goodwin, Miss Olwen, 72 Heathway, Heath, Cardiff (*insert*).  
 Forbes, Miss Eliz., 25 The Portman Kennels, Bryanston, Blandford (*insert*).  
 Buckingham, Miss Sheila, Fernhill Manor School, New Milton (*change*).  
 Johnson, Mr. F. Sherlaw, 25 Park Avenue, Gosforth, Newcastle-on-Tyne, 3 (*insert*).  
 Smyth, Miss Rosemary, 211 Balcombe Road, Horley, Surrey (*insert*).  
 Roberts, Miss Phyllis M. R., 2 Westcliff Towers, Ditton Court Road, Westcliff-on-Sea, Essex (*change*).  
 Goldie, Mrs. Joan, Fir Trees, Luffenhall, nr. Stevenage, Herts (*insert*).  
 Tyman, Mrs. W. Lindens, Croft Avenue, Dorking, Surrey (*change*).



Toovey, Mr. H. S., The Platt, Holmes Green Road, Hazlemere, High Wycombe, Bucks (*insert*).  
 Smith, Miss Margaret J., Ashdale, Snape Hill Road, Darfield, Barnsley, Yorks (*insert*).  
 Piggott, Mr. R., Bulrushes, Watlington, Oxon (*insert*).  
 Donington, Miss Margaret, Lashen, Furze Hill Road, Headley Down, Hants (*insert*).  
 Smith, Ronald A., Claysmore School, Iwerne Minster, Blandford, Dorset (*change*).  
 Bowman, Miss Ruth, 3 Merton Place, Pwllcrochan Avenue, Colwyn Bay (*change*).  
 Costelloe, Miss Clare, City of Leicester Training College, Humberstone Drive, Leicester (*change*).  
 Hunt, Miss Mary, 472 Stapleton Road, Bristol, 5 (*change*).  
 Snape, Mrs. Barbara G., 11 Glebe Road, Letchworth (*change*).  
 Wheldon, Miss Barbara, 2 Old Dover House Road, Canterbury, Kent (*insert*).  
 Parrott, Mr. L. Gurney, Strabane, St. Michael's Road, Perranporth, Cornwall (*insert*).  
 Woods, Miss Beryl, Derham, The Avenue, Sherborne, Dorset (*insert*).  
 Beagle, Mr. John, 52 Anlaby Park Road South, Hull, Yorks (*insert*).  
 Bull, Mrs. Mary, Flat 3, 13 Albany Villas, Hove, 3, Sussex (*change*).

#### Overseas Members

Bergsagel, John, 111 West State Street, Athens, Ohio, U.S.A. (*insert*).  
 East, John M., St. John's College, Johannesburg, South Africa (*insert*).  
 Hart, Freda L., 48 The Close, Chingola, N. Rhodesia (*insert*).  
 Hodgson, John C., Peterhouse, Marandellas, S. Rhodesia (*change*).  
 Hortin, Mr. Christopher, 12 Boulevard Grande Duchesse Charlotter, Luxembourg (*insert*).  
 Marks, Mrs. H. R. (Hylde Rose Davis), The Royalton, 44 West 44th Street, New York City, New York (*insert*).

#### Annual General Meeting

The Annual General Meeting was held on Friday, October 18, in the Lecture Hall. The chair was taken by the retiring President, Mr. Herbert Withers.

The minutes of the 1956 Annual General Meeting were duly confirmed and signed and the sixty-eighth Annual Report was then presented by the Hon. Secretary:—

The membership figures for the year under review were Town members—432 (increase 3), Country members—453 (decrease 1), Student members—256 (decrease 34), Overseas members—70 (increase 4). In all a decrease of 28.

The deaths of the following members were recorded—Mrs. A. Barnard, Mrs. C. Davidson, Madame Julia Neilson, Mr. Claude Pollard, Miss Ethel Robjohns, Sir Reginald Thatcher and Miss Ada Tunks.

The Annual Dinner was held on Thursday, June 13 and two Social meetings when the artists were Jimmy Edwards and Moura Lympny. The retiring members of the committee are—Mr. Frederic Jackson, Miss Marjorie Lavers, Miss Virginia McLean and Mr. Max Pirani. We record our appreciation of their help.

The students' activities have been as numerous as ever, regular socials and dances being the major features.

We wish to place on record our thanks to Mr. Herbert Withers for the interest he has taken in the Club during his year as President and to offer a welcome to his successor Dr. Thomas Armstrong; one has been connected with the Royal Academy of Music for many years and the other for very few, but it makes no difference to the affection in which they hold the R.A.M. Club and in which they themselves are held by all the members.

The accounts (which show a small excess of Expenditure over Income) were then presented and approved.

Mr. Henry Cummings, Dr. F. T. Durrant, Mrs. B. Hubicki and Miss Gwen Russell were elected to fill the vacancies on the committee and the retiring officers and auditors were re-elected.

The President mentioned a proposal to mark the centenary of the birth of Tobias Matthay next year. It was agreed that the Club should help in any way possible.

The Principal then proposed a vote of thanks to the retiring President and the officers of the Club in very felicitous terms and the meeting terminated.



A Social Meeting followed, at which the programme of music was provided by the *Aeolian String Quartet* (Sydney Humphreys, Trevor Williams, Watson Forbes and Derek Simpson).

At a Social Meeting on February 14, Miss Ilse Wolf and Mr. Peter Katin very kindly gave the programme of music.

### Notes about Members and Others

SIR JOHN BARBIROLI is to receive the Freedom of the City of Manchester at the end of March. At the Hallé Centenary Day Concert, televised from the Free Trade Hall on January 30 in the presence of H.R.H. The Princess Royal, Clifford Curzon played Brahms's second Piano Concerto.

Sir John has accepted an invitation to be President of the Lord's Taverners during 1958.

DR. PAUL STEINITZ's London Bach Society held a 3-day Bach Festival in October. Eric Greene (President of the Society) undertook the work of Hon. Festival Secretary and also sang solos in the final concert. Some rarely heard Cantatas were heard and the Society had the co-operation of the Riddick Orchestra. At organ recitals the whole of the *Orgelbüchlein* was played by Susi Jeans, Dr. Dykes Bower and Dr. Thalben Ball and before each prelude a group from the choir sang the chorale on which it was based. The annual performance of the *St. Matthew Passion*, complete and in German, takes place at St. Bartholomew's on March 8. On June 25 Berkeley's *Stabat Mater*, Rubbra's *Song of the Soul* and a Motet by Milner will be given. In April the choir goes for a week's concert and broadcasting tour of Germany.

TEASDALE BURKE's Buckingham Music Society gave a Christmas Concert on December 15 which included Vivaldi's *Gloria* for Soloists, Chorus and Orchestra.

LESLIE MACKAY's choir gave a Fiftieth Anniversary Concert at Chatham to an audience of 1,200 last October. A very varied programme ranging over four centuries was given by four bodies of singers interspersed with solo items by Jean Buck, Hervey Alan, Sheila Mossman and Kathleen Bishop. Mr. Mackay is now recovering from a recent operation.

HUGH MARCHANT's Carol Service at St. Mary's, Bryanston Square took place on December 22. He was assisted by Sydney

Barlow, now Director of Music at Mill Hill School. Another Carol Service at Queen's College, London was also directed by Mr. Marchant.

SUSAN SPAIN-DUNK's *Cantilena* for Clarinet was broadcast in an Overseas Programme on December 1. The soloist was Georgina Dobree with Maurice Miles conducting. It was beautifully heard by the composer's son, the Revd. Alan Gibson who is Chaplain to the Forces in Malaya. Miss Spain-Dunk's *Prelude, Somya Devi* was played by the B.B.C. Northern Orchestra under Stanford Robinson on December 20.

NORMAN TATTERSALL's Redcliffe Festival Choir gave a selection of Christmas Music at St. Luke's, Redcliffe Square on December 22. He was assisted by Antonia Butler, Francis Routh and Roy Teed as soloists.

NORMAN DEMUTH read a paper on Albert Roussel at the Institut Français on the occasion of a concert on the 20th anniversary of the composer's death, held on October 18. Mr. Demuth's *Sirena* for Tenor, Chorus and Orchestra was given its first performance at Repton on December 7 and his *Sonatina* for Piano Duet was played there the following day.

MARJORIE DEMUTH (*née* Hardwick) played Bach, Franck and Chopin at a recital in St. Wilfred's Church, Bognor Regis on November 7 and on November 20 Mr. Demuth conducted the Bognor Oratorio Society in English Church Music to mark St. Cecilia's Day. Eileen Belchamber, the organist, played his *Cantiones Sacrae III* before the service.

ANDREW GOOLD writes on his return from a concert tour which took him to Singapore, Hong Kong, Macao, Australia and New Zealand. He and his wife gave seventy performances. He met many ex-Academy students now teaching and performing and reports that Dr. Kenneth Phillips is now recovering after a serious illness.

ANNA LIGHTBOWN played Beethoven's Piano Concerto III with the Amateur Orchestra of London under Mr. Leslie Regan at Marylebone Grammar School on December 3.

ROY HENDERSON has been doing a great deal of travelling recently, all of it by plane. Last year, as well as being a member of the international juries at 's-Hertogenbosch and Geneva, he



gave a course of master classes and private lessons at the summer school of the Royal Conservatory of Music at Toronto. This year he adjudicated again in Holland, where he has been asked to be a permanent member of the jury, and has given a series of master classes for the Rotterdam Conservatorium, where he will be returning for similar classes and private lessons next year. He will also make a return visit to Toronto, where on his first visit, although first in the building and last out each day, he was unable to take all the students who applied for private lessons.

EDNA HOWARD gave an organ recital at the Royal Festival Hall on March 19 including works of Reger, Franck and Bach. She is the first British-born woman to give an organ recital there.

LIONEL BOWMAN sent us notice of his concert tour in Holland, Switzerland, Rome, Athens and throughout Africa. He is featuring a new Sonata specially written for him by John Joubert. On his return at the end of April his first concert will be at the Royal Festival Hall on May 9 when he will play the Beethoven Concerto IV.

EILEEN REYNOLDS reports an unusually busy month last July for the Rhodesian College of Music. In addition to the Tenth Annual Student Concert for which the Students' Orchestra presented a programme of Symphonic Music including the Grieg Piano Concerto, soloist sixteen year old John Antoniadis (Associated Board Scholar, 1956), the Orchestra performed at the ceremony of the installation of Her Majesty, Queen Elizabeth, the Queen Mother, as President of the University College of Rhodesia and Nyasaland.

Also in July, one hundred students took their Associated Board Examinations and Eileen Reynolds gave two performances of the *Coronation Concerto* K.537 with the Salisbury Municipal Orchestra before leaving for England on three months' vacation.

MANUEL FRANKELL sent us reports of some of his activities last autumn. These included a solo recital of twentieth century Watermusic, including a work of his own, on Home Service. Also a recital of Scriabin's Preludes. Anna Myers played a work of his at St. Martin's-in-the-Fields and at St. James's, Piccadilly. At the Linguists' Club he presented and produced *A Musical Rag* which included weird Indian snake-charming instruments ably handled by several R.A.M. musicians.

ERIC GREENE conducted his *Pro Canto Singers* (a choir of blind persons) at the Duke's Hall on January 25 in a programme which included Vivaldi's *Gloria* and Britten's *Saint Nicolas*.

C. H. TREVOR gave a recital of early organ music on January 18 which was recorded in the Duke's Hall.

ERNEST READ's Concert for Children on January 25 with R.P.O. included movements from Cesar Franck's D minor Symphony and from Walton's *Facade* Suite. Archie Camden played Mozart's Bassoon Concerto in B flat.

LENNOX BERKELEY was represented in B.B.C. *Composers' Gallery* on January 16 by several works played by Natasha Litvin.

ARTHUR DAVISON sends us a report of the Royal Amateur Orchestral Society's concert in Duke's Hall on December 10. Denis Matthews was soloist in Mozart's A major concerto and Ravel's Pavane was played in memory of Dennis Brain. At the second concert on March 18 Dr. Armstrong will present the Society's Silver Medal for 1957 to Miss Hilary du Pré, fifteen year-old flautist and daughter of Iris Greep, A.R.A.M.

THEODORE HOLLAND's *Spring Sinfonietta* and Geoffrey Bush's *Yorick* Overture were played by B.B.C. Scottish Orchestra under Maurice Miles on January 6.

NORMAN DEMUTH's Sonata for Ondes Martenot and Piano was performed by the *Société Tryptique* in Paris on January 14. He has composed a *Fanfare and Procession* for three Trumpets and Organ for the enthronement of the Bishop of Chichester and a Mass for choir and organ at the request of the clergy of Bognor Regis.

YORK BOWEN was the subject of a very appreciative and understanding article by Clinton Gray-Fisk in December's *Musical Times*. The writer paid graceful tribute to one who as Pianist, Composer and Teacher has enriched the Academy for sixty years.

PROFESSOR PETER LATHAM's Gresham Lectures, February 10-13 were on *Schubert, Brahms and the Song*. On February 13 Norman Tattersall was the singer.

GILLIAN HALSE sent us last autumn a report of the activities of the Edinburgh Rehearsal Orchestra which she organised there



Journal of the

First Session of the  
General Assembly of the  
State of New York  
1811

1811

1811

1811

1811

1811

1811

1811

1811

1811

1811

1811

1811

1811

1811